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1915

FIRST STUDIES in SIGHT SINGING

SELECTED FROM
SECOND YEAR MUSIC and THIRD YEAR MUSIC
OF THE
HOLLIS DANN MUSIC COURSE



AMERICAN BOOK COMPANY

New York

Cincinnati

Chicago

Boston

Atlanta



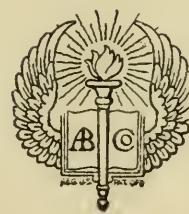
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FIRST STUDIES in SIGHT SINGING 395

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E. P. 6

MADE IN U. S. A.

P R E F A C E

This collection of studies provides the first material needed for sight singing. It is designed to serve especially where previous sight-singing drill has not been provided for the pupils of the current fourth and succeeding school grades. It presupposes, of course, that each pupil will also have a book of songs.

The teacher should not forget that this tone and rhythm study is only one side of the work. The development which comes from the singing of songs is vitally important. Without this, the training in music is one-sided and mechanical. Only through the proper singing of suitable songs will a love and appreciation of the beautiful in music be awakened and cultivated. It is also by means of song that the rhythmic and tonal sense is quickened and developed.

It is all-important that correct habits of tone production be acquired during the first year in school, and that the head tone which is so delightful in children's singing, shall be preserved and not allowed to deteriorate. To attain this vitally important result, the teacher must maintain the same standard in all the singing. The tone quality should be just as good for the singing of the sight reading material as for the rote songs. The teacher must have the ability to discriminate between good and bad tone production, and the skill to eliminate bad tonal conditions.

All who teach singing to children should know, and never for one moment forget:

1. That before maturity, children should sing with the light, flute-like, head voice, common to all normal children.
2. That the thick, heavy, lower voice should be used sparingly or be avoided altogether.
3. That music teaching in the public schools where a harsh, strident, throaty, unmusical and unpleasant tone is tolerated, does more harm than good, and is a positive menace to the voices of children.

4. That it is the duty of every teacher who attempts to teach singing to children, to prepare herself to give safe and intelligent instruction.

5. That in the matter of tone production, example is stronger than precept, and, therefore, the quality of tone used by the teacher, both in the singing class and throughout the day, is an important factor in producing good or bad results.

Supplementing the rote songs, a definite preparation for sight singing is essential. Singing of the scale and scale studies with syllable names, the ability to recognize and sing groups of scale tones from hearing, the recognition of two-part and three-part measure, and the ability to sing groups of tones from blackboard representation, are necessary in preparation for the use of the sight singing material in this book. (See Manual for Teachers, pages 3 to 13.)

The teacher should be provided with a chromatic pitch pipe and should use it to get the correct pitch for all songs and studies. The practice of songs or studies "by guess," is dangerous and results in bad tone quality and consequent injury to the singing voice.

A staff liner is also essential for the teacher's use. It saves time and adds to the efficiency of the teaching.

Reference: Manual for Teachers, Book One, Page 12

Beat and sing silently, before singing aloud

1

2

3

4

5

mi

6

so

7

so

staff and bar

sharp

quarter note

clef

measure signature

half note

The mouth, while singing, should be oval-shaped, thus O , and not \bigcirc . Always sing the light "loo" tone

2

so

2/4

3

3

so

2/4

3

4

so

2/4

5

mi

2

4

6 *mi*

The musical score consists of a treble clef, a key signature of four sharps, a common time signature (indicated by '2' over '4'), and a melodic line. The melody begins with a quarter note on the second line, followed by eighth notes on the first, third, and second lines, a quarter note on the first line, another quarter note on the second line, and a half note on the first line. The score ends with a fermata over the final note.

Singing position : sit erect (not touching the back of the seat); chest active; both feet on the floor; head up.

A musical score for 'The Star-Spangled Banner' (Star-Spangled Banner). The score is in 2/4 time, key of G major (two sharps), and consists of a single melodic line on a treble clef staff. The melody starts with a quarter note, followed by eighth notes, then sixteenth notes, and so on, creating a rhythmic pattern of eighth and sixteenth notes. The score is numbered '1' at the top left.

A musical score for piano, page 3, featuring a treble clef, a key signature of three sharps, and a common time signature (indicated by a '2' over a '4'). The score consists of eight measures of music, with the first measure starting on a note and the subsequent measures showing a repeating pattern of eighth and sixteenth notes.

A musical score for the word "mi". It features a treble clef, a key signature of four sharps, a time signature of 2/4, and a tempo of quarter note = 4. The score consists of two measures of music on a single staff. The first measure contains two eighth notes. The second measure contains a quarter note followed by a half note. The notes are black with white centers, and the staff has five horizontal lines.

6

so

2

4

D E F# G A B D E F# G A B D E F# G A B D E F# G A B

A musical score for piano, page 7, featuring a treble clef, a key signature of four sharps, and a common time signature (indicated by a '2' over a '4'). The score consists of eight measures of music, with the first measure starting with a quarter note. The music is divided into measures by vertical bar lines.

8

2

4

Measures 1-8 of a musical score for piano. The key signature is four sharps (F major), and the time signature is common time (4/4). The score consists of two staves. The top staff (treble clef) has notes: B, A, G, F, E, D, C, B. The bottom staff (bass clef) has notes: E, D, C, B, A, G, F, E. The measure numbers 1 through 8 are placed above the staves.

8

1 Can you *hear* the melody as you look at it?

Musical staff 1: Treble clef, 2/4 time, key signature of two flats. The melody consists of eighth notes: B, B, C, C, D, D, E, E, F.

2

Musical staff 2: Treble clef, 2/4 time, key signature of two flats. The melody consists of eighth notes: B, B, C, C, D, D, E, E, F.

3

Musical staff 3: Treble clef, 2/4 time, key signature of two flats. The melody consists of eighth notes: B, B, C, C, D, D, E, E, F.

4

Musical staff 4: Treble clef, 2/4 time, key signature of two flats. The melody consists of eighth notes: C, C, C, C, C, C, C, C, F.

5

Musical staff 5: Treble clef, 2/4 time, key signature of two flats. The melody consists of eighth notes: C, C, C, C, C, C, C, C, F.

6

mi

Musical staff 6: Treble clef, 2/4 time, key signature of two flats. The melody consists of eighth notes: B, B, C, C, D, D, E, E, F.

7

mi

Musical staff 7: Treble clef, 2/4 time, key signature of two flats. The melody consists of eighth notes: B, B, C, C, D, D, E, E, F.

8

so

Musical staff 8: Treble clef, 2/4 time, key signature of two flats. The melody consists of eighth notes: B, B, C, C, D, D, E, E, F.

b flat

Attention! The teacher will sound *do*

A musical score for 'The Star-Spangled Banner' in 3/4 time, key of B-flat major (two flats). The score consists of two staves. The top staff begins with a treble clef, a B-flat key signature, and a 3/4 time signature. The bottom staff begins with a bass clef. The music consists of eighth and sixteenth note patterns. Measure 1: Treble staff has eighth notes on A and G; Bass staff has eighth notes on D and G. Measure 2: Treble staff has eighth notes on B and A; Bass staff has eighth notes on E and B. Measure 3: Treble staff has eighth notes on C and B; Bass staff has eighth notes on F and C. Measures 4-12: Treble staff has eighth notes on D, C, B, A, G, F, E, D, C, B, A, G; Bass staff has eighth notes on G, F, E, D, C, B, A, G, F, E, D, C.

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Handwritten musical score page 3, measures 1-10. The score is in 3/4 time, key signature is B-flat major (two flats), and the music is in G-clef. The melody consists of eighth and sixteenth note patterns, primarily in the soprano and alto voices. Measure 10 ends with a fermata over the final note.

A musical score for piano, page 4, featuring ten measures of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The music consists of a single melodic line on a treble clef staff. Measure 1 starts with a half note followed by an eighth note. Measures 2-3 show a repeating pattern of eighth notes. Measures 4-5 show a repeating pattern of quarter notes. Measures 6-7 show a repeating pattern of eighth notes. Measures 8-9 show a repeating pattern of quarter notes. Measure 10 concludes with a half note followed by a repeat sign and a double bar line.

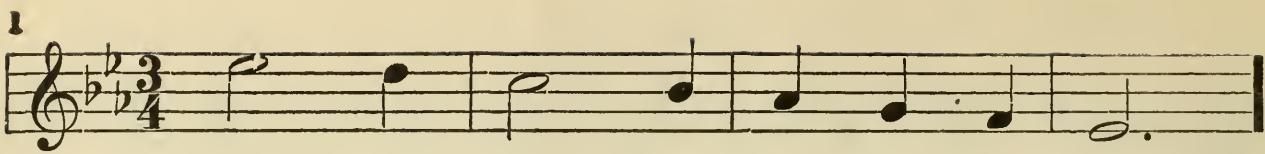
A musical staff in G minor (two flats) and common time. It consists of ten eighth notes played in a continuous, steady eighth-note pattern. The notes are separated by vertical bar lines. The last note is followed by a fermata (a small horizontal line with a vertical stroke at its end) above it, indicating that the note should be sustained.

5

A musical score for 'The Star-Spangled Banner' in G clef, 2/4 time, and B-flat major. The melody begins with a half note on G, followed by a quarter note on F, a half note on E, a quarter note on D, a half note on C, a quarter note on B, a half note on A, a quarter note on G, and a half note on F. The score ends with a fermata over the final F note.

 (tied notes) =  • dotted note  quarter rest

10



2



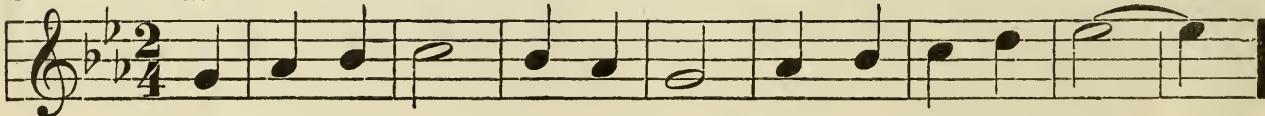
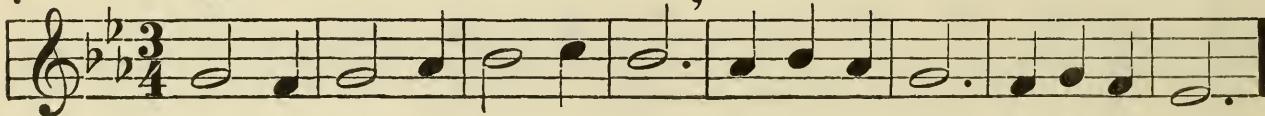
3



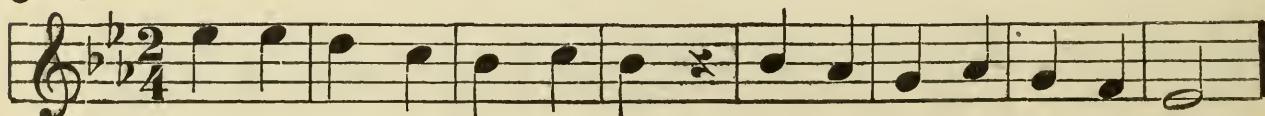
4



5

6 *mi*7 *mi*

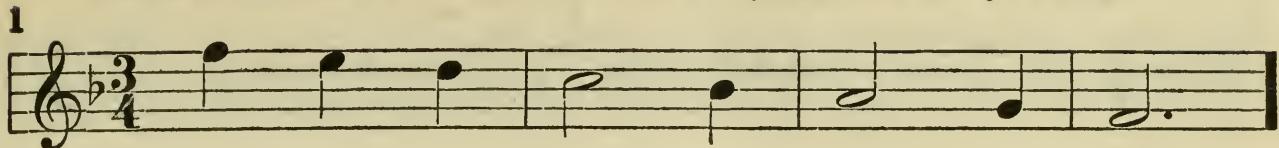
8



• breathing mark

Let the lower jaw drop easily ; teeth always apart when you sing

1

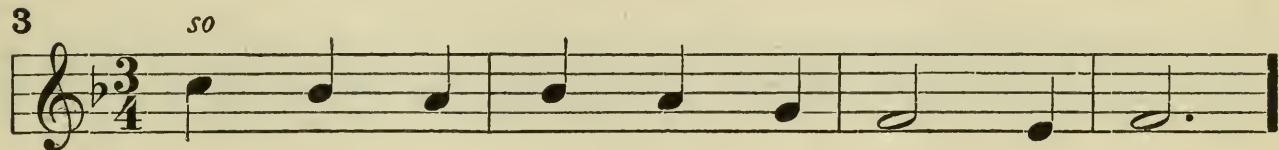


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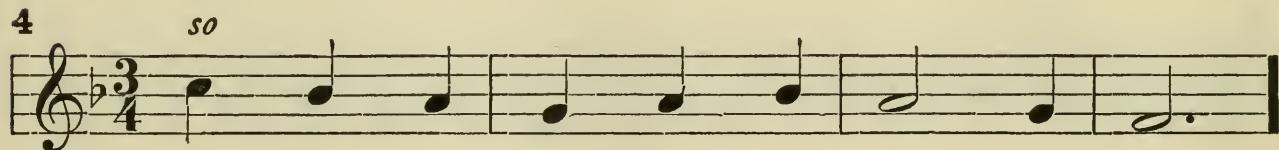
3

so



4

so



5

mi



6

mi



7



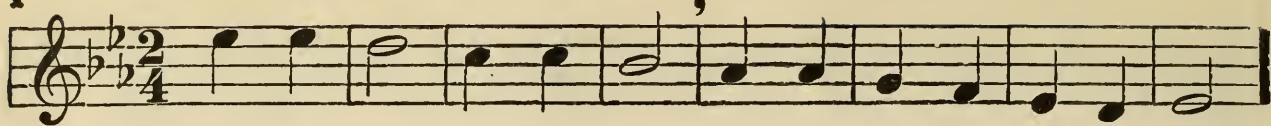
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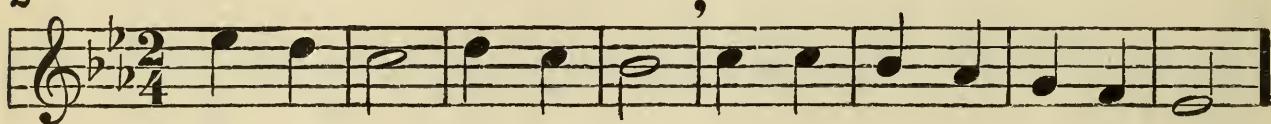
12

Can you *hear* the melody as you look at it?

1



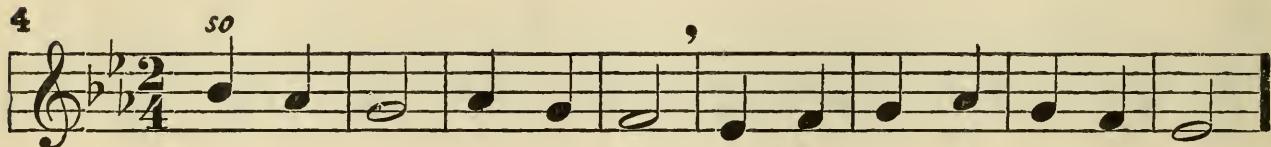
2



3



4



5



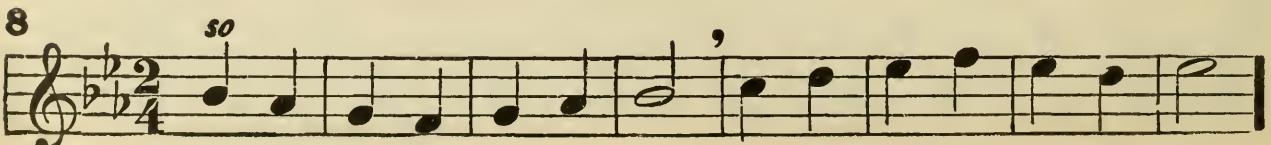
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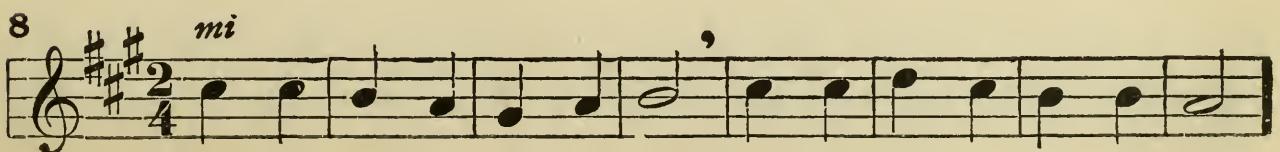
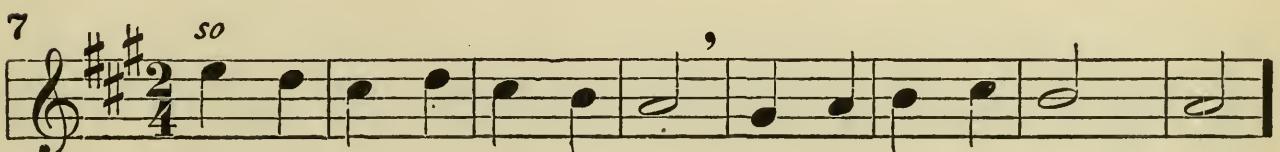
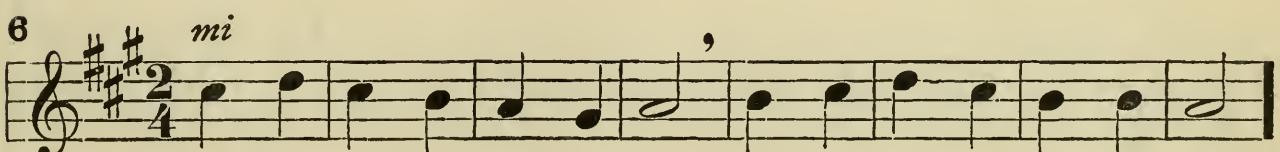
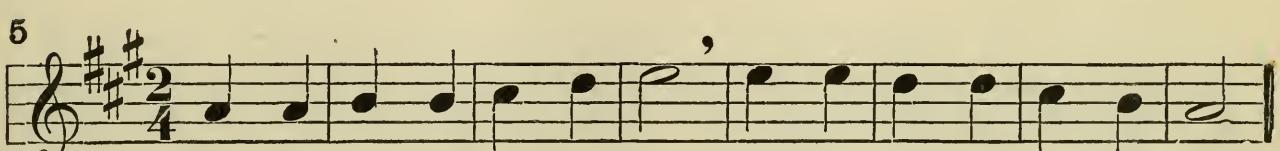
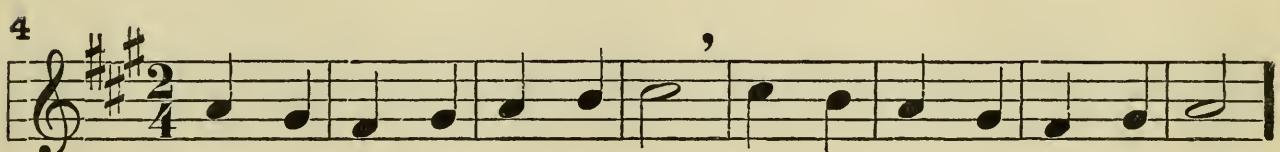
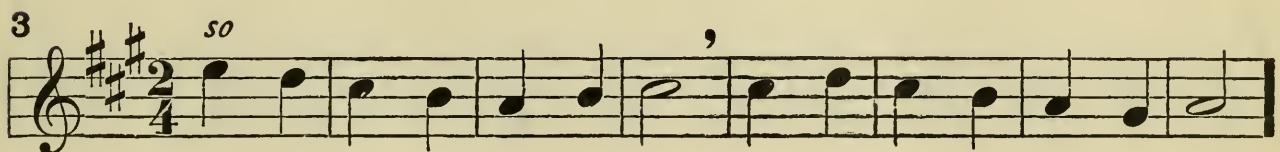
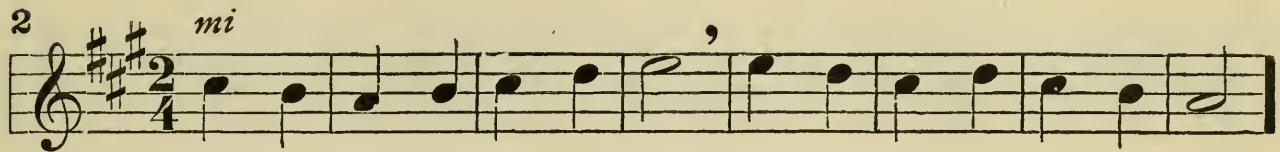
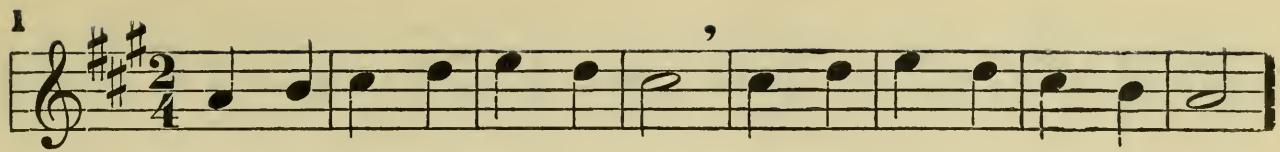


7



8





14

1 *me*

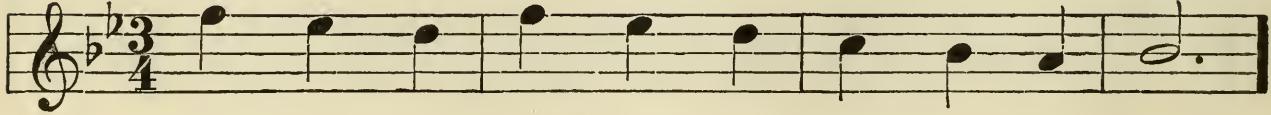
2



3



4



5



6



7



8



A musical score page for orchestra, page 2, section 3. The score is in 3/4 time with a key signature of four flats. The dynamic is marked 'so' (sotto voce). The melody is composed of eighth and sixteenth note patterns on a treble clef staff.

4 *mi*

3

O say can you see

P

A musical score for piano, page 5, featuring ten measures of music. The key signature is B-flat major (two flats), and the time signature is 2/4. The music consists of a single melodic line in the treble clef, with various note values including eighth and sixteenth notes, and rests. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a pattern of eighth notes. Measures 5-6 show a pattern of eighth and sixteenth notes. Measures 7-8 show a pattern of eighth notes. Measures 9-10 show a pattern of eighth and sixteenth notes.

6

so.

2

4

A handwritten musical score for piano. The page number '7' is at the top left. The dynamic 'mi' is written above the staff. The time signature is '3/4'. The key signature has two flats. The melody is written on the treble clef staff, consisting of a series of eighth and sixteenth notes. The score ends with a double bar line and a repeat sign.

1

2/4

2

4/4

3

2/4

4

4/4

5

2/4

so

6

4/4

so

7

2/4

so

8

4/4

so

— whole, or measure rest.

— half rest

Which one will you sing ?

1 *mi*



2



3



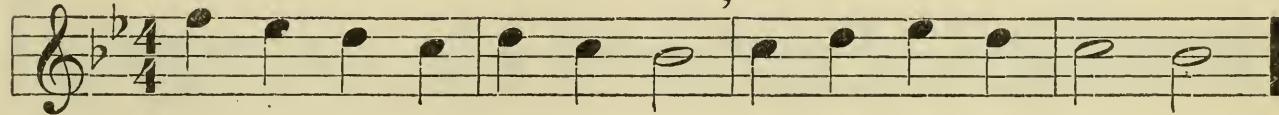
4 *so*



5



6 *so*



7 *mi*



A musical score for 'The Star-Spangled Banner' in 3/4 time, key of G major (indicated by a treble clef and a 'G' with a sharp sign). The score consists of ten measures of music for a single instrument, likely a flute or recorder. The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody begins with a eighth note followed by a sixteenth note, then a quarter note, and continues in a similar pattern throughout the measures.

2

3

4

Music score for the first section of 'The Star-Spangled Banner'. The key signature is one flat (B-flat), and the time signature is common time (indicated by '4'). The melody consists of a series of eighth and sixteenth notes, starting with a quarter note. The score is written on five staves, with the first staff being the bass clef (F) and the second staff being the treble clef (G). The third staff is the bass clef (F), the fourth staff is the treble clef (G), and the fifth staff is the bass clef (F). The music is divided into measures by vertical bar lines.

3
3/4

The musical score consists of a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The melody is composed of eighth and sixteenth notes, primarily on the A, B, and C strings of a guitar. The notes are distributed across the three measures, with the first measure ending on a sixteenth note on the A string.

A musical score for 'The Star-Spangled Banner' in 4/4 time. The first staff begins with a treble clef, a B-flat key signature, and a '3' indicating a three-measure repeat. The second staff begins with a bass clef, a B-flat key signature, and a '4' indicating a four-measure repeat. Both staves feature a series of notes and rests of varying lengths, including eighth and sixteenth notes, and several rests.

A handwritten musical score for piano. The page number '1' is at the top left. The system number '2' is at the top center. The time signature is '2/4'. The key signature has two flats. The dynamic is '30'. The melody is written on a treble clef staff with eighth and sixteenth notes.

2

50

,

A musical score for piano, page 3, featuring ten measures of music. The key signature is B-flat major (two flats), and the time signature is 2/4. The music consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 1: Right hand eighth note, left hand eighth note. Measure 2: Right hand eighth note, left hand eighth note. Measure 3: Right hand eighth note, left hand eighth note. Measure 4: Right hand eighth note, left hand eighth note. Measure 5: Right hand eighth note, left hand eighth note. Measure 6: Right hand eighth note, left hand eighth note. Measure 7: Right hand eighth note, left hand eighth note. Measure 8: Right hand eighth note, left hand eighth note. Measure 9: Right hand eighth note, left hand eighth note. Measure 10: Right hand eighth note, left hand eighth note.

4 *so*

2/4 4/4

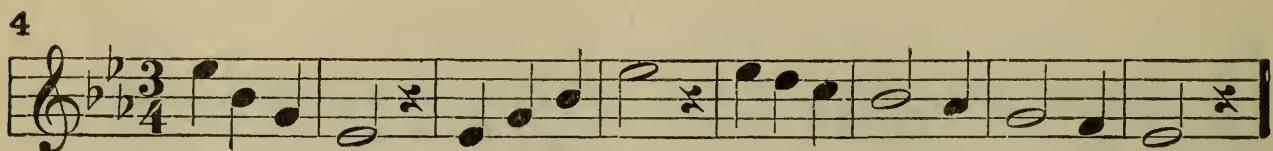
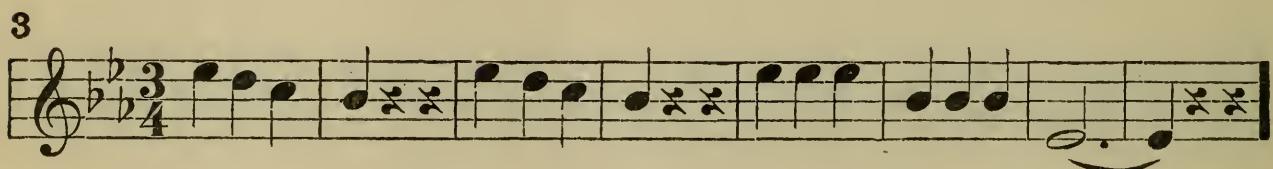
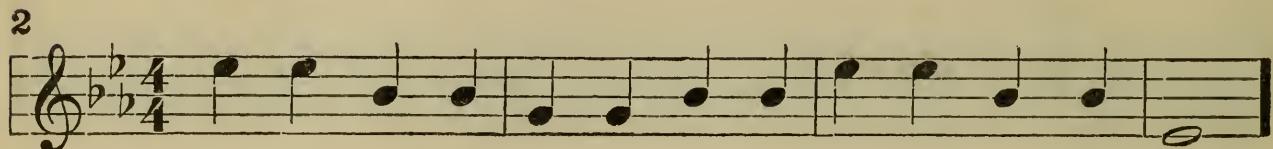
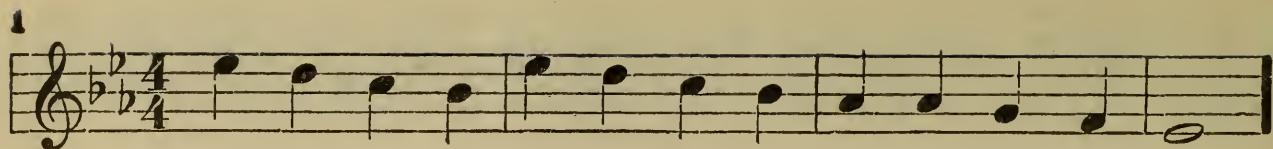
A musical score for 'The Star-Spangled Banner' in treble clef, 2/4 time, and B-flat major. The score consists of 12 measures of music, starting with a dotted half note followed by an eighth note, then a series of eighth and sixteenth notes. The melody continues with eighth and sixteenth notes, followed by a half note, then a series of eighth and sixteenth notes. The final measure shows a half note followed by a whole note.

A musical score page showing a single melodic line. The key signature is three flats, and the time signature is 2/4. The dynamic marking 'so' is placed above the staff. The melody is composed of eighth and sixteenth notes, with a mix of quarter note rests and eighth note rests.

6

mi

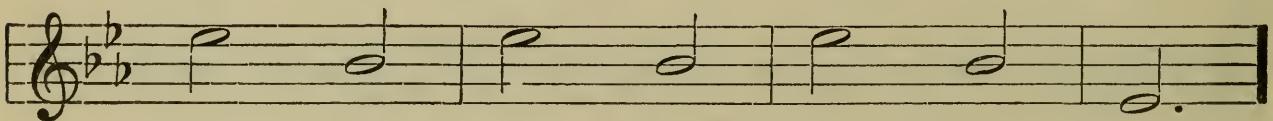
,



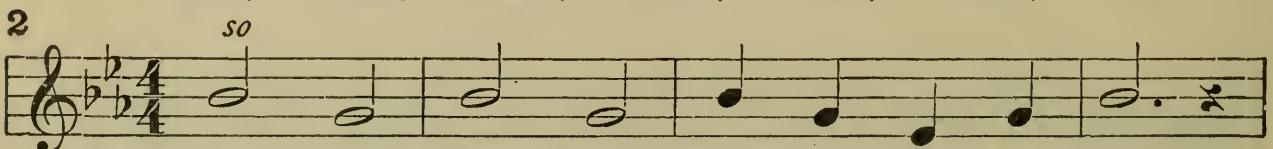
THE BELLS



O hear the mer - ry sound of bells !



Bim, bom, bim, bom, bim, bom, bell.



Ding, dong, ding, dong, O what can it be ?



Chim-ing bells that call a - loud for you and me.

1 *so*

4/4

,

,

Handwritten musical score for piano, page 2, system 1. The score is in 4/4 time, key of A major (two sharps), and dynamic 'so'. The melody consists of eighth and sixteenth note patterns.

A musical score for piano, page 10, system 1. The key signature is one sharp (F#). The tempo is marked 'so'. The music consists of a single melodic line in the treble clef, starting with a half note followed by an eighth note, then a quarter note, and so on, ending with an open circle (rest). The page number '10' is at the bottom right.

A musical score for a single instrument, likely a flute or recorder. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of four sharps, and a '4' indicating common time. The note heads are black. The second staff begins with a bass clef, a key signature of one sharp, and a '4' indicating common time. The note heads are black. The music is in 3/4 time, as indicated by the '3' at the beginning of the first staff. The first staff contains six measures of music, followed by a repeat sign with a 'C' and a measure of rest. The second staff contains five measures of music, followed by a measure of rest. The word 'mi' is written above the first staff.

4

so

4

The image shows the first verse of the musical score for 'The Star-Spangled Banner'. The vocal line begins with a 'mi' (middle C) on a treble clef staff. The lyrics 'O say can you see' are followed by a measure of rests. The vocal line continues with 'by the dawn's early light' and a measure of rests. The lyrics 'our flag was still there' are followed by a measure of rests. The vocal line concludes with 'O say does that star-spangled banner yet' and a measure of rests. The score includes a key signature of one sharp (F#) and a tempo marking of 'Moderato'.

Keep the teeth apart when singing *mi* and *ts*

1



2



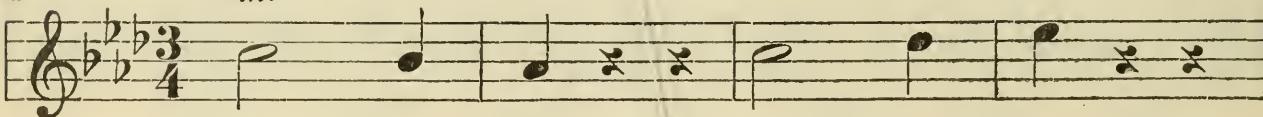
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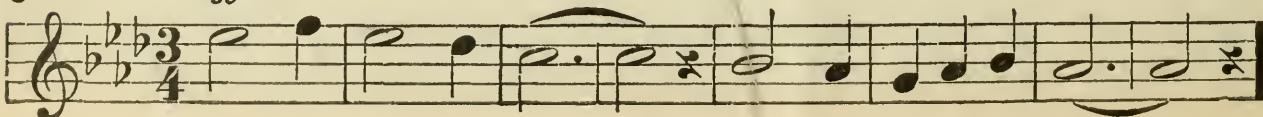
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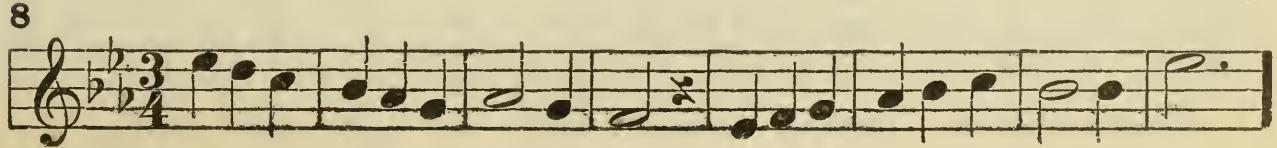
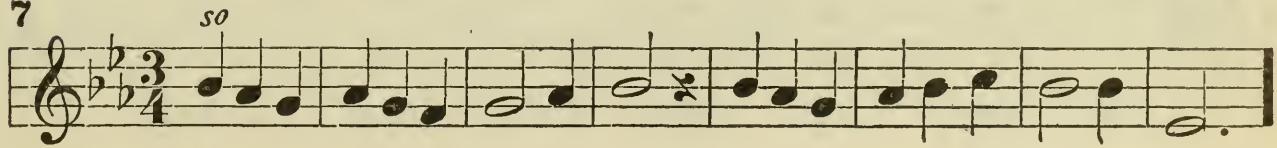
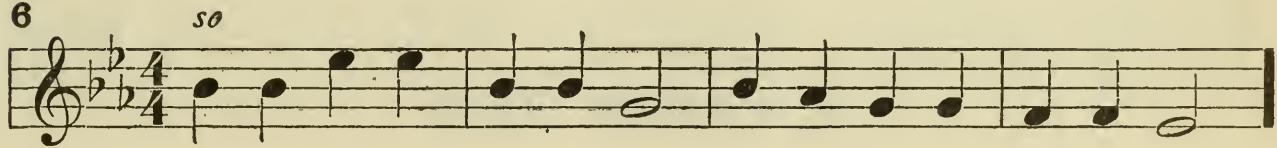
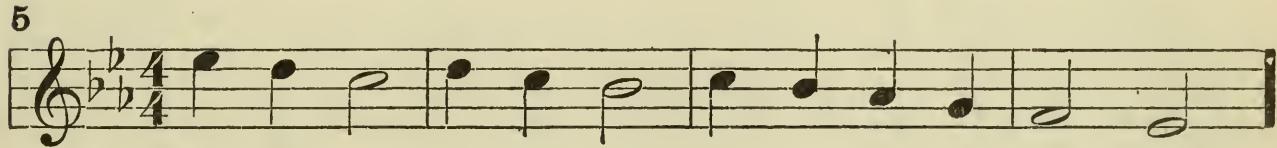
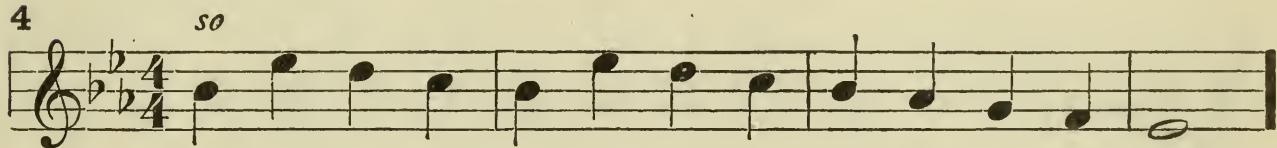
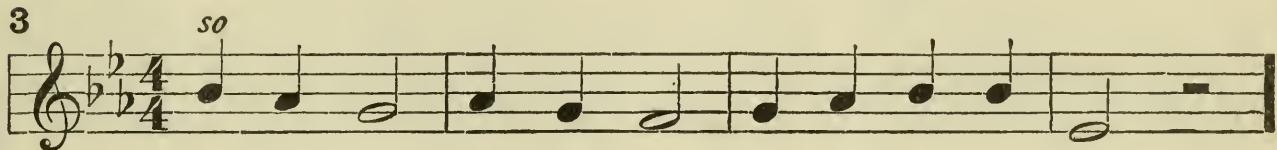


5



6





2 *mi*

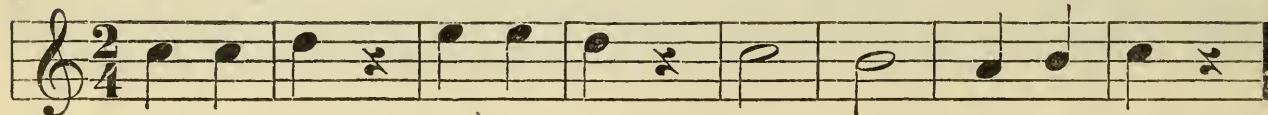
3



4



5



A SOLDIER SONG



Left, right, left, right, Tramp, tramp a - long:



March, march, march, march, Sing a sol - dier song.

1

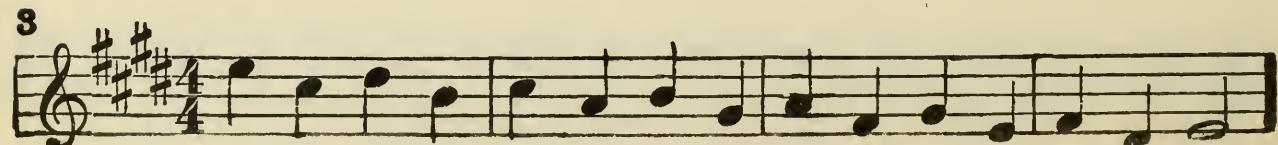
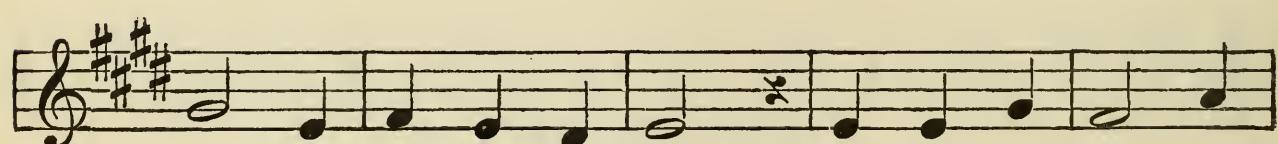
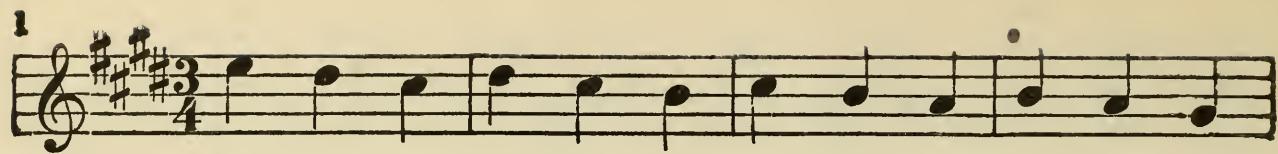
so

3/4

1

A musical staff in G clef, 2/2 time, and B-flat key signature. It consists of two measures. The first measure contains six eighth notes. The second measure starts with a fermata over the eighth note, followed by a half note, a quarter note, and a half note. The fermata is positioned above the eighth note of the first measure.

A musical score for 'The Star-Spangled Banner' in 3/4 time. The key signature is B-flat major (two flats). The first staff begins with a quarter note, followed by two eighth note rests. The second staff begins with a dotted half note, followed by two eighth note rests. The third staff begins with a half note, followed by a quarter note, and then a half note, followed by two eighth note rests.



1

mi

fa

2

so

mi

3

mi

4

5

6

repeat pp

Repeat sign

or

1

2 *mi*

3 *so*

4 *so*

THE TWO CUCKOOS

Mabel Hay Barrows-Mussey

Allegretto

mp so

1. Cuck - oo, cuck - oo lives in the clock;
 2. Cuck - oo, cuck - oo, o - ver the seas;

Ev - 'ry hour dai - ly, Out he flies gai - ly:
 There no one winds you; There no one minds you;

Cuck - oo, cuck - oo sings in the clock.
 Cuck - oo, cuck - oo, up in the trees.

A musical score for 'The Star-Spangled Banner' on a treble clef staff. The key signature is two sharps. The melody consists of eighth and sixteenth notes, starting on the note G. The score is in common time.

2 50

4 4

3
so

3
4

so

3
4

4

so

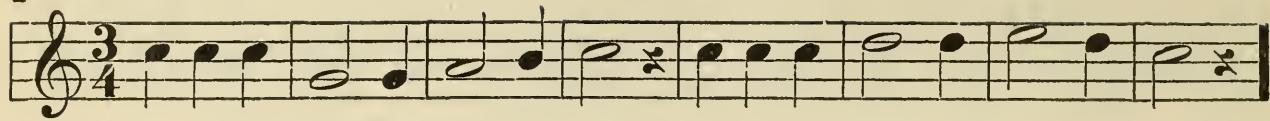
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4

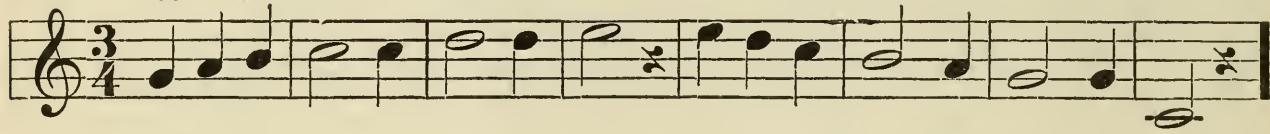
A musical score for 'The Star-Spangled Banner' in treble clef, 2 sharps, and common time. The first 12 measures are shown, starting with a whole note followed by a half note, then a series of eighth notes. The melody continues with eighth notes and quarter notes.

30

1



2

so

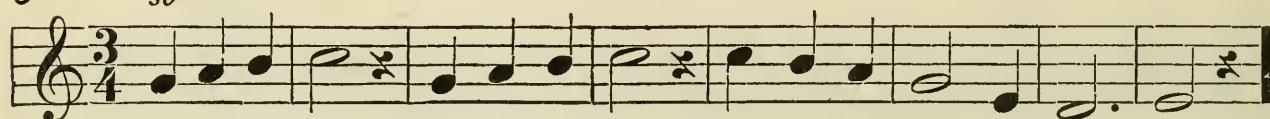
3

mi

4



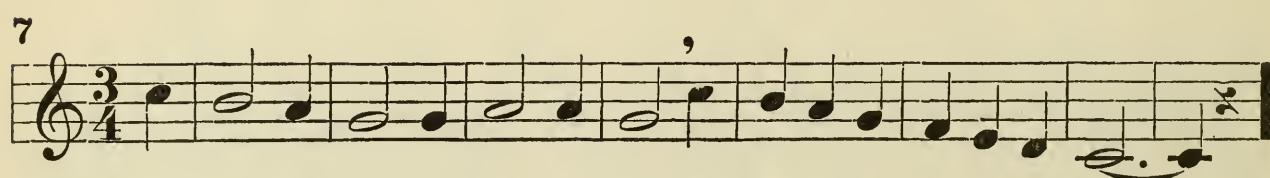
5

so

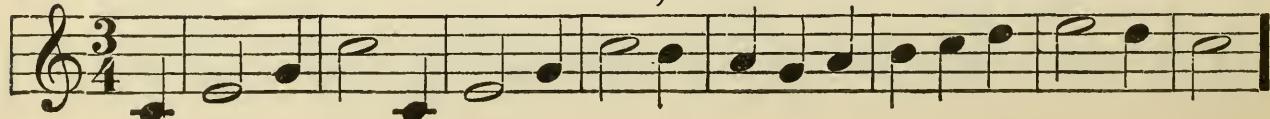
6

mi

7



8



Reference : Manual, Book One, Pages 86 to 88

Each pupil should learn to sing numbers 1 and 2 on this page from memory, rapidly and freely

1

do ti la ti etc.

2

do la ti so etc.

3

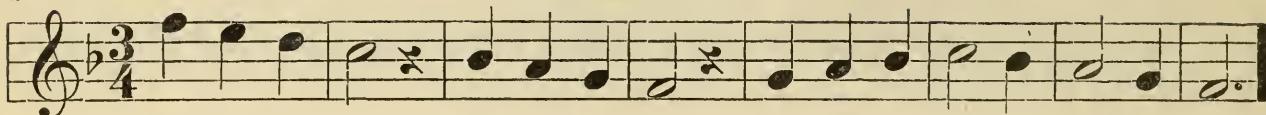
3

4

5

Let the lower jaw drop easily and naturally

1



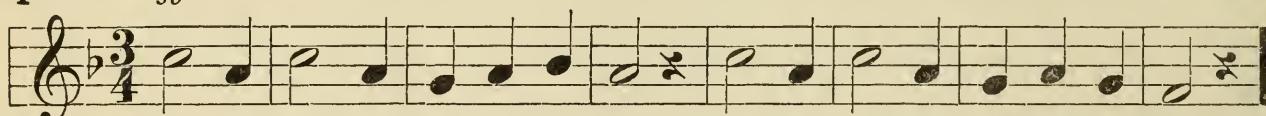
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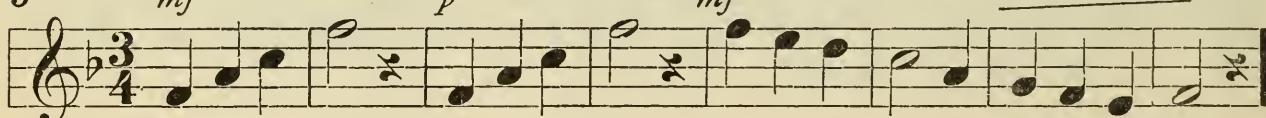
3



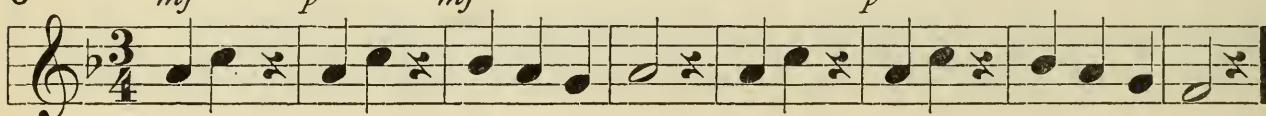
4



5



6



A SONG FOR OCTOBER



Frost-y wind makes a noise in Oc-to-ber: Chestnuts are tossed;
Sing a song of the joys in Oc-to-ber:



None should be lost! Gold-en Oc-to-ber! Sil-ver Jack Frost!

1 *so*

2 *mi* *so*

3 *so*

4 *so* *so*

5

6 *mi*

THE LOST LAMB

Allegro

1. My lit - tle wool - y lamb has run a - way, just now:
2. You'd know her by her jack - et that is white, like snow;

She wandered from the pas-ture, but I don't know how.
If you should ev - er find her, won't you let me know?

The mouth, while singing, should be oval-shaped, thus 0, and not O.

1

2

3

4

5

6

HOPPERS AND POPPERS

Chest - nuts in the pan— Shake them all you can!

“Corn’s in the pop - per!” Says the pop - corn man.

1

2

3

4

5

6

MISTER WINDMILL

Wind - mill, Wind - mill! What a nois - y thump-ing, Mis - ter
 Wind - mill, Wind - mill! I know what you're pumping, Mis - ter

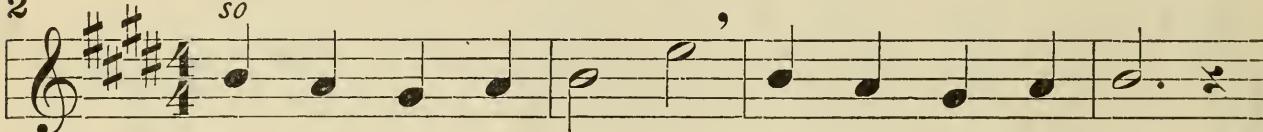
Wind - mill, Wind - mill! Wav - ing all your arms!
 Wind - mill, Wind - mill! Wa - ter for the farms.

Always sing the light, "loo" tone

1



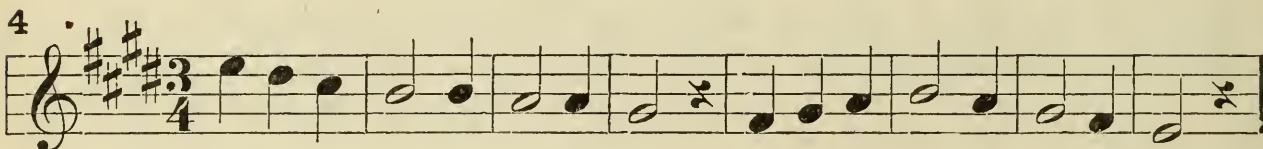
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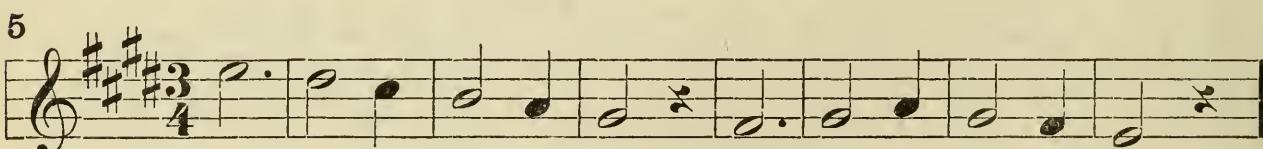
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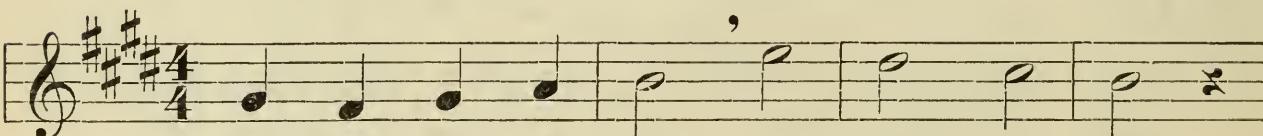
4



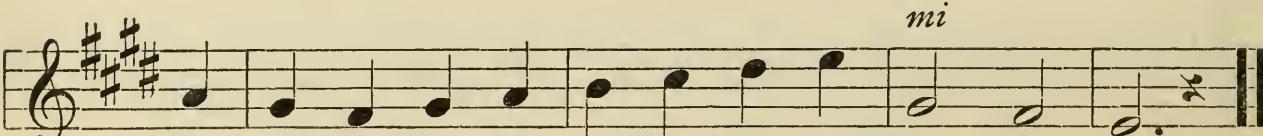
5



FATHER IN THE SKY



Fa - ther in the sky, so high a - bove,



mi

O list - en to a lit - tle song of praise and love!

1 *so*

2 *mi*

3 *so*

4 *so*

5 *so*

A FREE RIDE

Who'd like to fly like a swallow? Come in my air-ship with
Think of the clouds we could follow!

me; ... Ride on my aer-o-plane, *free!* ...

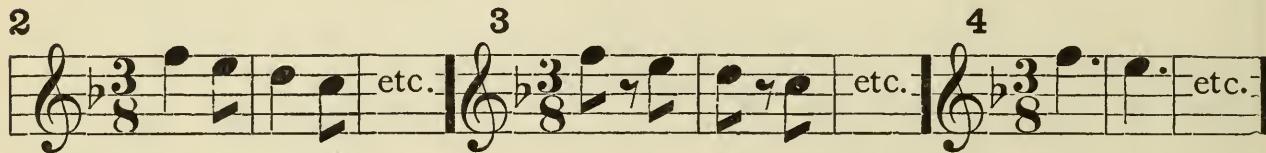
Reference: Manual, Book One, Pages 88 to 91

Sing the scale, descending and ascending, with each of the following rhythms, until the accent falls upon the upper *do* as in No. 1.

1



2



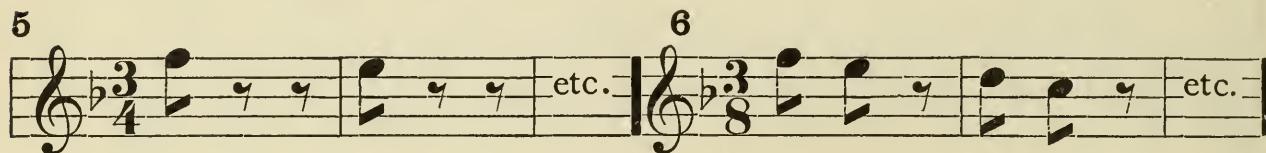
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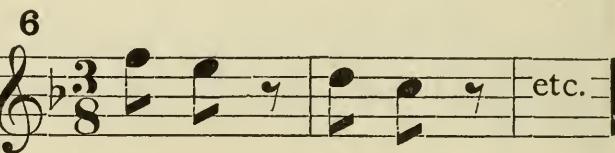
4



5



6

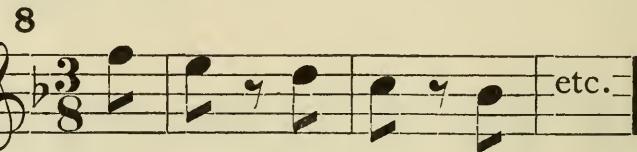


When will the accent fall upon the upper *do* in Nos. 7, 8, and 10?

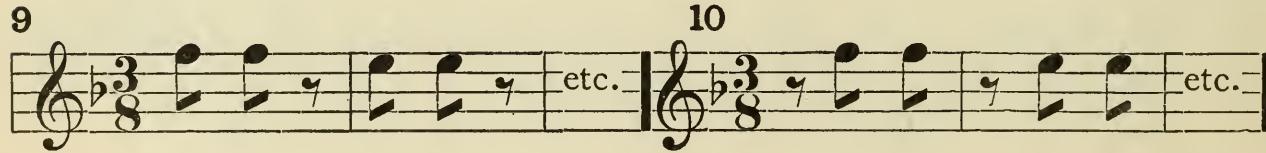
7



8



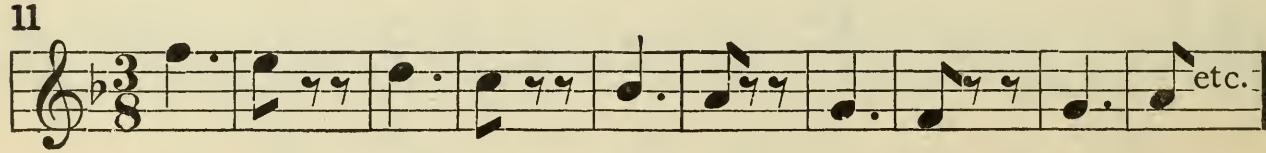
9



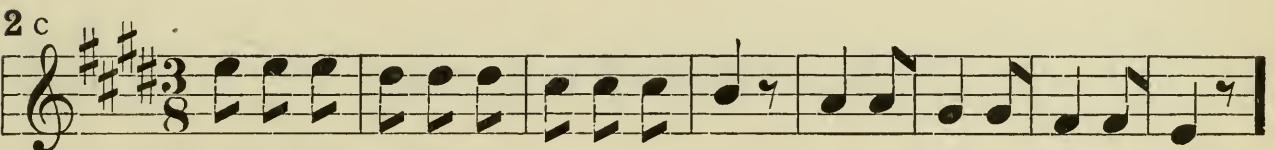
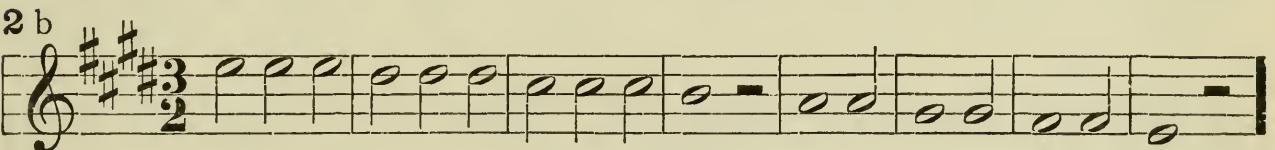
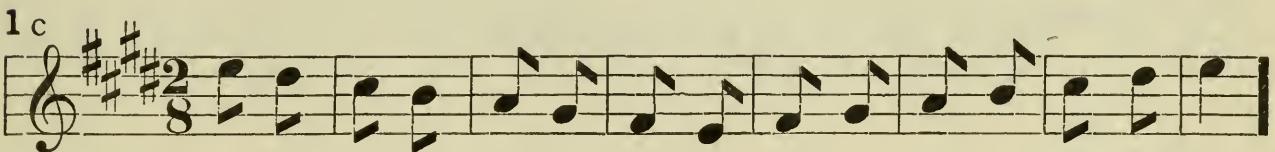
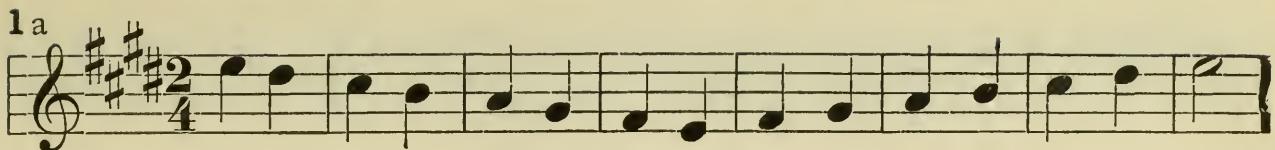
10



11



Reference : Manual, Book One, Pages 53, 77, 82, 89



2 Measure signature. The upper figure says, "There are two beats in the
4 measure." The lower figure says, "A quarter note has one beat."

Eighth note Eighth rest

3 Measure signature. The upper figure says, "There are three beats in a
2 measure." The lower figure says, "A half note has one beat."

3
8 The lower figure says, "An eighth note has one beat."

Reference: Manual, Book One, Page 92

1 *fu*

2

3 *so* *fa re,*

4 *mf* *p*

5 *la* *re*

6 *so*

THE CHRISTMAS TREE

•Moth-er's trimming the Christ-mas tree, }
•Filled with pres-ents for you and me; }
hang on the wall; Christ-mas Eve is mer- ry for all.

1 *fi*

2 *mf mi* *p* *mf*

3 *so* *ti*

4 *so*

5 *mi*

JOY BELLS

Joy - bells ech - o a - round; Noth - ing could

make a more beau - ti - ful sound; Loud and clear they

peal and chime; 'Tis the mer-ri - est mu-sic for Christmas time.

Reference : Manual, Book One, Pages 100 and 101

Sing the scale, descending and ascending, with the following rhythms until the accent falls upon the upper *do* as in Nos. 1 and 2.

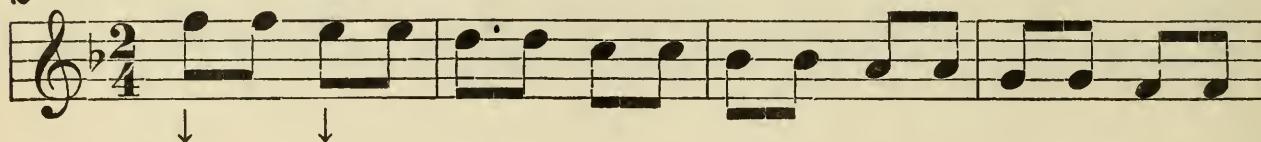
Beat the measure steadily ; only two beats in each measure.

1

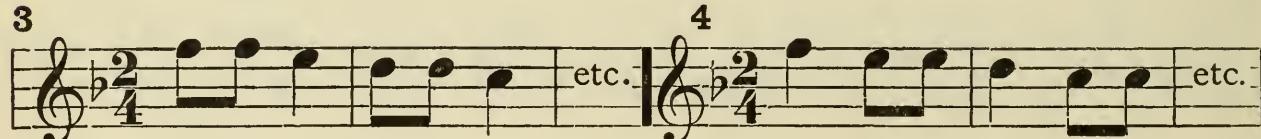


The first tone is sung *with* the first beat; the second tone is sung *after* the first beat.

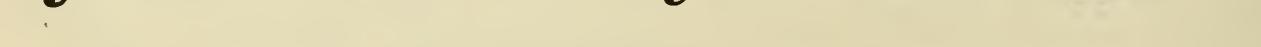
2



3



4



The second tone in No. 5 is sung *after* the second beat.

5



6

When will the accent fall upon the upper *do* in Nos. 7 and 8 ?

7



8

9



10

1 *mf* *p* *mf*

2 *mf so* *p* *mf*

3 a *mf* *p*

3 b *mf* *p*

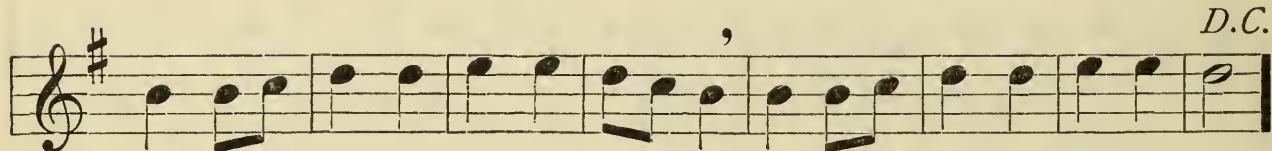
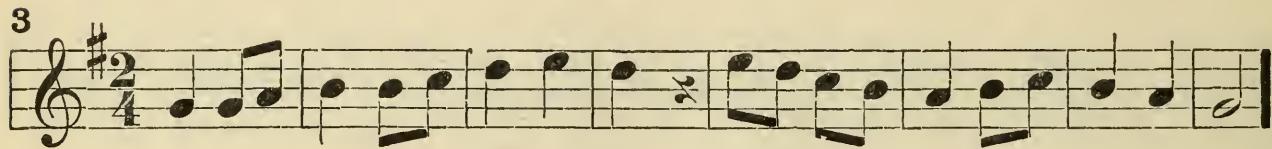
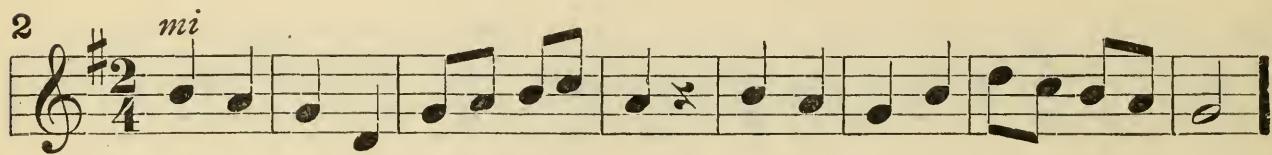
4 *mf* *p* *mf*

5 *mf mi* *p* , *mf*

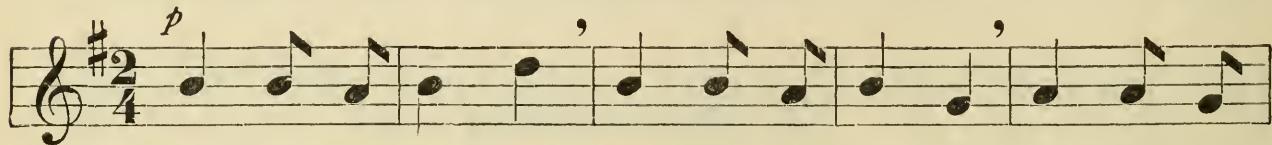
A PROCESSION

1. Tramp, tramp, tramp, tramp, Sol - diers march a - way To the
 2. Drum, drum, drum, drum, We are march-ing too, As we

toot, toot, toot, toot; Brass - y bu - gles play.
 shout, shout, shout, shout, "Cheer the Boys in Blue!"



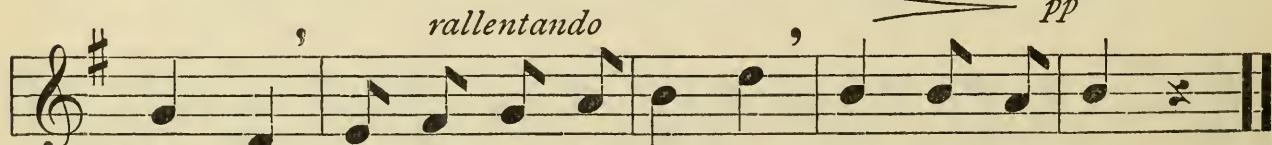
SLUMBER TIME



Night comes a-creep - ing; winds are a - sleep - ing; Stars are a -



gleam-ing; Clouds are dreaming: Come, lit - tle moth-er, Sing to ba - by



bro - ther, Pret - ty lull - a - by - low, Soft lull - a - by.

Rallentando gradually slower

1a

1b

2a

2b

3

BUGLE CALL, U. S. ARMY, "THE REVEILLE"

1

2

FINE

I

Da Capo

1

2 *mi*

3

4 *so*

5 *mi*

THE STARS

Andantino

A musical score for 'Pretty Little Stars' in 2/4 time, B-flat major. The first line of music consists of a treble clef, a B-flat key signature, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. The lyrics 'Pretty little stars with silver rays,' are written below the notes. The second line of music continues the melody with a treble clef, a B-flat key signature, and a 2/4 time signature. The lyrics 'Won't you tell me where you spend your days?' are written below the notes.

1

2

3

GEORGE WASHINGTON

Great George Wash - ing - ton, the no - ble com-man - der,
whole world's his - to - ry, no name ech - oes grand - er;

I

First in the hearts of all the na - tion was he; Thro' the

2

Hail, to the Fa - ther of his Coun - try free!

1 *mf*

2 *mf so* *p* *mf*

3 *so* *p* *mf*

4 *so* *fa*

A LITTLE CHAT

1. "Come here! come here!" I heard a snowbird call, Quite near, quite
2. "Right there, right there," I tho't I heard him say. "But where? But

near, Be - yond the gar-den wall.

where?" The (O - - - mit.) bird had flown a - way !

Reference : Manual, Book One, Pages 102 and 103

No. 1 should be memorized and sung individually by each pupil.

1

do ti do ti li ti la si la so fi so
fa mi fa mi ri mi re di re do
do ti do re di re mi ri mi fa mi fa
so fi so la si la ti li ti do.

2

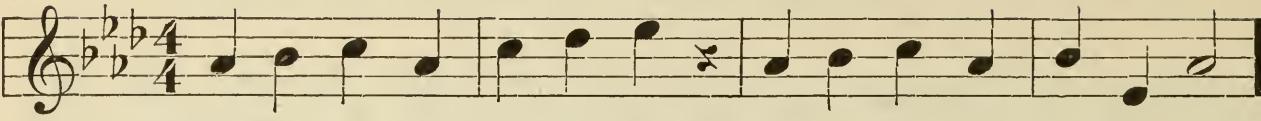
3

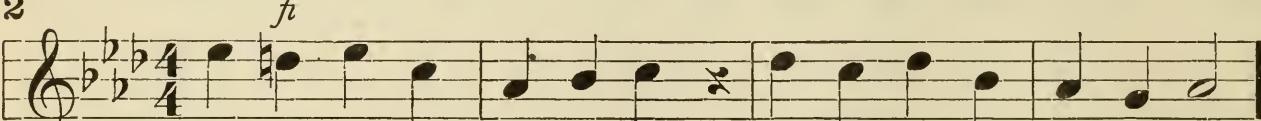
4

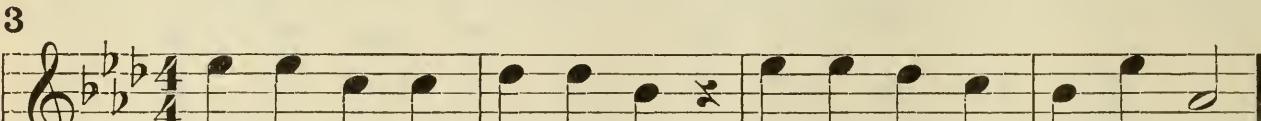
5

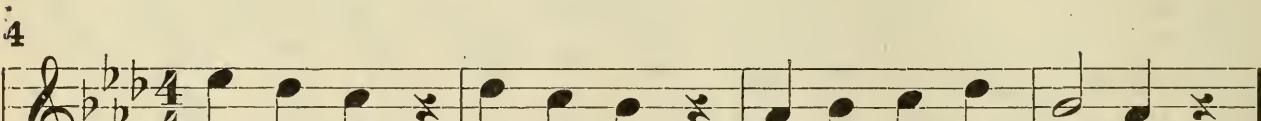
* Be sure to sing the correct tone; *li*, not *la*.

Always sing the light, head tone  100 100 100

1 

2 

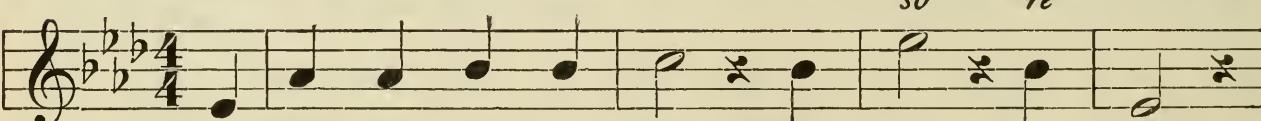
3 

4 

5 

6 

WILD WINDS



O how the wild winds blow, Blow high, blow low;



O how the wild winds blow, And whirl-winds go!

‡ Natural

Can you hear the melody as you beat and sing silently?

1

2

3

4

5

6

TWILIGHT

Col - ors in the sky Fade out and die, While

one by one, the an - gels Light their lamps on high.

Sit erect; breathe deeply

1 a



1 b



2

mf

p



3

pp

mf



3

pp

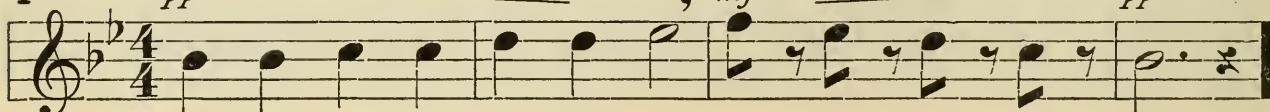


4

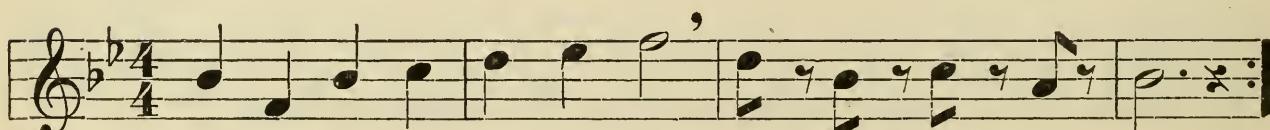
pp

, mf

pp



SNIP-SNAP



Tai-lor, tai-lor, cut my coat; Snip, snap, snip, snap, shears! }
 Cut it from our old black goat; Snip, snap, snip, snap, shears! }



One velvet collar for it; One silver dollar for it; Snip, snap, snip, snap, shears!

Reference : Manual, Book One, Pages 126 to 128

Ti leads to *do*; *ti* and *do* are closely bound together

No. 1 should be memorized and sung individually by each pupil

1

2 Fi so is like ti do. Think of fi so as bound together

2

3

4

5

6

7

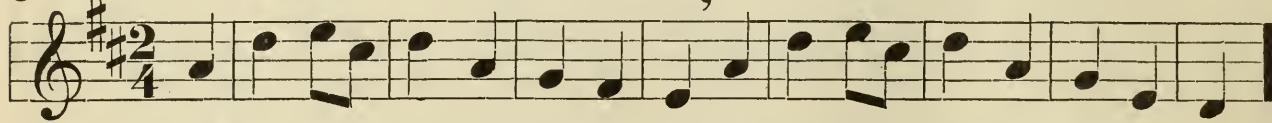
1



2



3



4



5



OUR CLOCK



1. Our good lit - tle clock is al - ways go - ing;
 2. I think he is count - ing ev - 'ry min - ute,



How does he know how late it's grow-ing?"Tick-tock,tick-tock,"
 Tho' there are six - ty sec - onds in it;"Tick-tock,tick-tock,
 ritard.



there he stands, And he points to the time with both his hands.
 time for bed!"Did you hear what it was that clock just said?

THE BROOK AND THE BREEZE

1. Stream-let, streamlet, hur-ry on, hur-ry on, Sparkling, sparkling
 2. South wind, south wind, flutter by, flutter by, Soft - ly, soft - ly

cresc.

thro' the for- est nook; Hap-py wood-land ro-ver, Winter-time is
 thro' the budding trees; You have bro't the springtime, Pretty blue-bird's

o - ver; Run a-long, run a-long, Mer-ry mountain brook!
 wing-time; Blow a-gain, blow a-gain, Gen-tle A - pril breeze!

NOW THE NOISY WINDS ARE STILL

Mary Mapes Dodge



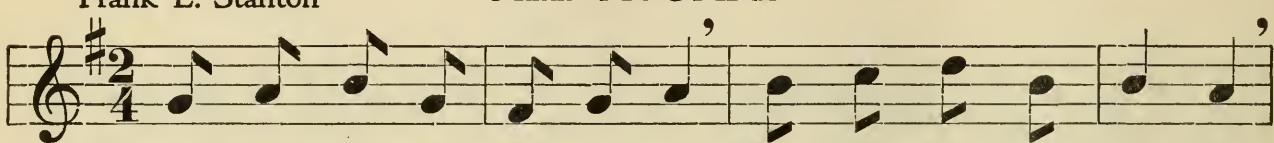
Now the noi - sy winds are still; A-pril's com-ing up the hill;



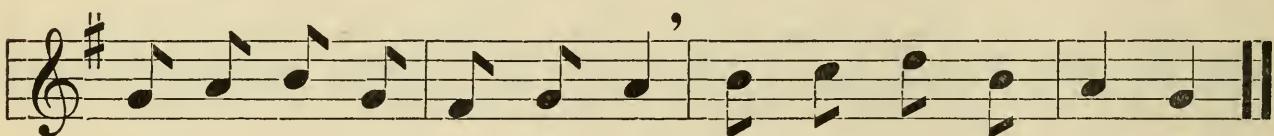
All the spring is in her train, Led by shin- ing ranks of rain.

Frank L. Stanton

ALL ABOARD

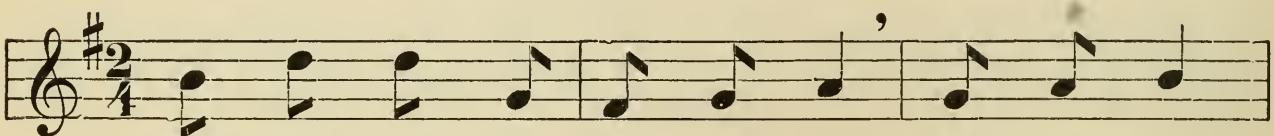


We've for - got-ten all the rain, Doves o'er mea- dow wing- ing,



Yon-der comes the pic - nic train, Mock-ing birds are sing - ing.

THE SOAP BUBBLE



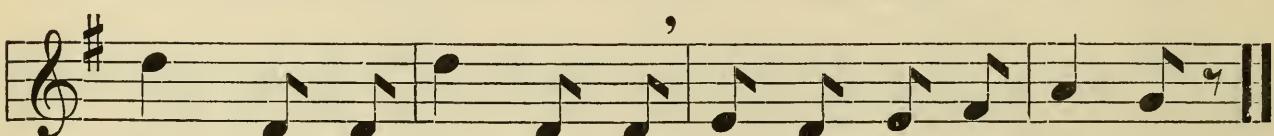
1. Here's a fair - y toy bal - loon, Smooth as glass,

2. All the rain - bow col - ors there Melt a - bout,



See it pass; Round and big as ris - ing moon—

In and out, Soft - ly float - ing, light as air—



Soap - bub - ble, soap - bub - ble, Thro' the gar - den blow - ing!

Soap - bub - ble, soap - bub - ble, Tell me where you're go - ing!

Reference: Manual, Book One, Pages 115 to 121

1 *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p*

3 *mf* , *pp*

4 *pp* — *mf*

5 *mf* *p* —

6 *mf* *p* — *mf*

A BUGLE CALL

mf

The bu - gle is call - ing, While eve - ning shades are

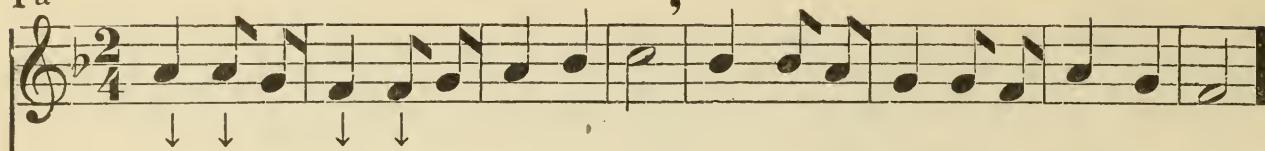
p

pp

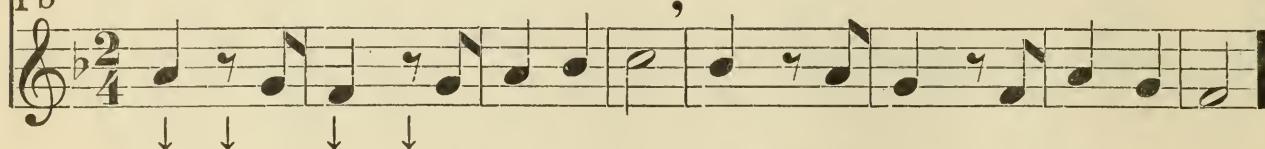
fall - ing, "Good night! Good night! Good night!"

The tongue should be relaxed—never tightened or drawn back

1a



1b



2



mf

p

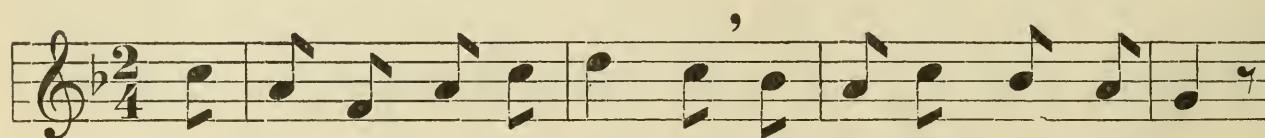
mf



3



SAILING



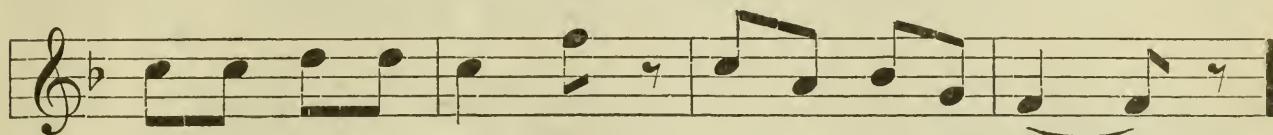
If I could go a - sail - ing In an - y - thing I please,



I think I'd take a cloud - ship And sail the sky - blue seas.

Singing position: sit erect (not touching the back of the seat; chest active; both feet on the floor; head up.

1



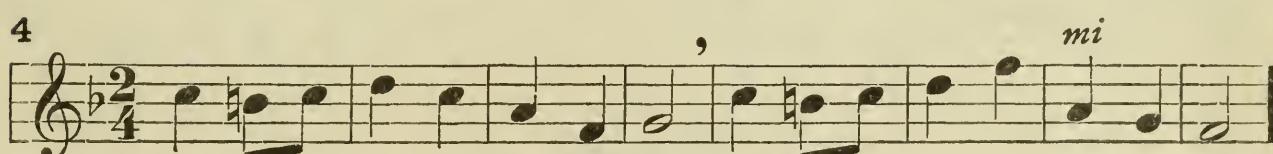
2



3



4



SONG OF THE BEE



Bum-ble,bumble thro' the grass,Thro' the sweet new clo- ver;



Hear me as I quick - ly pass, Hap - py lit - tle rov - er!

1

2

3

FAIRIES

1. Did you know there are fai-ries In the gar-den ev-'ry night,
2. When they're sure no one's looking, Then they o-pen ev-'ry rose,

And they dance to mag-ic mu - sic In the sil - ver star - ry light ?
And they scat-ter all the dew-drops: How they do it, no one knows.

COBWEBS IN THE CORNERS

See how the spi-der is weav-ing her lace, } Look, how she hurries, the
 Hang-ing her cobwebs all o - ver the place! }

queer lit - tle elf! She seems to be run-ning a race with herself

AN INVITATION

1. Come with me; Such a pret - ty place I know!
2. Near the pond, Such a bed of sweet, sweet peas!

You will see; That is where the sun - flow'rs grow.
 Just be - yond, Ap - ples grow on nice low trees.

1 *mf*

2

3

4

5 *ti*

THE STUDY-HOUR

Hush, now; hush, now; Stud - y hour's be - gun!

1. All be qui- et as a mouse, Sleep-ing in a si - lent house;
2. Not a whisper, not a word Thro' the school-room should be heard;
3. When the stud-y - hour is done, All may scam-per in the sun;

Hush, now; hush, now; Ev - 'ry sin - gle one!

Round the lips naturally and easily for \textcircled{oo} and \textcircled{o} . Tightening or puckering the lips injures the tone.

1

2

3

4

5

BELLS

1, 2. Ding, dong, ding, dong, ding, dong, ding, dong bell.

Hark, the mer - ry bells are ring - ing; 1. Heed the mes - sage
2. Lis - ten to their

they are bring - ing; } tune - ful sing - ing; } Bim, bom, bim, bom, bell.

JUNE



Now June comes with her ros - es; She wears them ev-'ry-where; She



holds them in her a - pron; She twines them in her hair. ||

THE ROBIN



Hear the rob - ins sing - ing, Sing - ing loud and clear!



Joy - ful news their bring - ing: Spring-time's here. ||

THE HONEY-BEE

From Hoffmann von Fallersleben

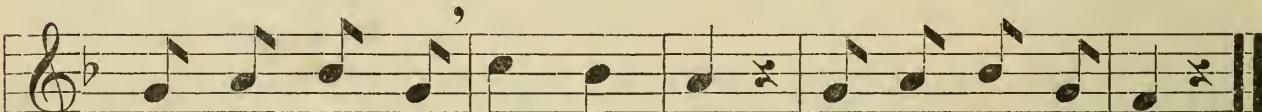
Allegretto



Hum, hum, hum; Hon - ey - bee has come.



1. I'll not harm you, mer - ry rov - er, Fly - ing thro' the
2. Ev - 'ry flow - er drips with hon - ey, All is free—you
3. Lat - er on, my pret - ty fel - low, We will eat your



fields of clo - ver! Buzz,buzz,buzz; That is what he does.
need no mon - ey. Buzz,buzz,buzz; That is what he does.
hon - ey yel - low. Buzz,buzz,buzz; That is what he does.

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